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KUNKEL'S Musical Review

JULY, 1904

Vol. 29 Whole No. 302

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FRANCE AGAIN DECORATES SOUSA.

The American Conductor Receives the Golden Palms with Title of "Officer of Public Instructor of France."

The French government has again honored John Philip Sousa by conferring a decoration upon the American conductor. Three years ago in recognition of his services at the Paris Exposition, Sousa received the "academic palms," which carried the title of "Officer d'Academie Francaise." Mr. Sousa was notified of his promotion to "Officer de l'Instruction Publique" of France, in a letter from M. Paul Lascombes, Secrétaire Particulier du Ministre de l'Instruction Publique et des Beaux-Arts, now at St. Louis, who also transmitted Mr. Sousa's commission in his new grade, signed by the Minister of Fine Arts. The new distinction gives Mr. Sousa the golden palms and rosette of the French Acad-

emy. He is the only American who has received this decoration. Mr. Sousa is also a member of the Royal Victorian Order of England, having been decorated by King Edward VII in 1901.

AIRS OF ALL NATIONS.

Here is a list of the National airs of all nations: Argentina, "Oid, mortales, el grito sagrado"; Austria, "Gott erhalte unsern Kaiser"; Belgium, "La Brabanconne"; Bohemia, "War Song of the Hussites"; Brazil, "Hymno da Proclamacao da Republica"; Burman, "Thaya Than"; Chili, "Dulce Patria"; Costa Rica, "De la Patria"; Denmark, "King Kristian stod ved højen mast"; Ecuador, "Salve, O Patria"; Egypt, "Salaam, Effendina"; Finland, "Vart Land"; France, "La Marseillaise"; Germany, "Heil dir im Siegerkranz"; Great Britain, "God Save the King"; Holland, "Wien Nierlansch"; Hungary, "Isten ald meg a Magyar";

Italy, "Royal March"; Japan, "Keemee gajo"; Mexico, "Mexicanos, al grito de guerra"; Persia, "Salamat Shah"; Peru, "Somos libres, seamos siempre"; Roumania, "Traasca Regale"; Russia, "Bozhe, Zaria, chrany"; Salvador, "Saludemos la Patria"; Servia, "God in His Goodness"; Spain, "Himno de Riego"; Sweden, "Ur Svenska hjertans"; Switzerland, "Rufst du, mein Vaterland"; United States, "Star-Spangled Banner"; Uruguay, "Nimno Nacional de la Republica Oriental del Uruguay"; Venezuela, "Gloria al brave pueblo."

NEW YORK is to have a Conservatory of Music which will begin its career with an endowment fund of at least \$500,000, and probably more. The establishment of the institution is to be made possible by James Loeb, of 37 East Thirty-eighth street, the son of the late Solomon Loeb, who died a few months ago, leaving an estate estimated at \$15,000,000.

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JULY, 1904.

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Vol. 29

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THOMAS M. HYLAND, Editor

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HARMONY—YESTERDAY AND TO-DAY.

He who surveys the field of harmony and, using the words of our heading, tries to fix definitely a Yesterday and a To-day, finds not a little trouble. It was in 1859 that Wagner completed his Tristan, which to this time remains a study by itself and a boundary mark. In 1824 Beethoven finished his Ninth Symphony, another boundary mark in harmony. Between these two works, says an exchange, appears to lie a greater stretch, that is, more of achievement, than between Tristan and anything that has been written up to the present time. And it almost seems as if To-day might be placed back in '59, before the year when the Nibelungen Ring, the Meistersinger, or Parsifal were given to the world. In reality the whole thing admits of adjustment only with difficulty; it may be impossible. But, at any rate, the ideas of a Yesterday and a To-day in Harmony are good ones to start with and to work from.

The art of harmony may be called an art of accretions. Around a few formulae have gathered, more and more, sophistications, elaborations, involutions. Viewed in one light artificiality would seem to be the principal thing in many a modern work; but in another light the genuineness of the whole thing as a means of utterance is unmistakable, unquestionable. And at the bottom of the most extravagant affair, the old core generally remains, the old formulae are there—same, strong, unbacked, ever-beautiful. It is as if there must be an enduring, everlasting something which survive all changes of style and serves as the backbone in works of the most diverse character and aims. And, indeed, this is so.

If, for the sake of making a start somewhere,

we locate our Yesterday in Beethoven's day, or a little before that—say in Haydn's time—we find that the essentials of the harmonic structure were then as now the principal chords and their inversions; that the formulae, the media, of expression, the purely technical musical ones, were then what we have to-day, though not so highly developed; and if we turn back to Sebastian Bach, the end of ancient and the beginning of modern musical art, shall we not find these same formulae? There they are, ready to be touched with the finger. As, for instance, the famous rising chromatic bass in the earthquake in the Matthew Passion. This musical means of making a climax, of heightening the tension of the nerves, which we also find in the Brahms symphony of to-day, in the latest thing by some hot-blooded young Italian opera composer, was placed deliberately on paper for a specific effect by old Bach sometime before 1729. And it does its work to-day, unfaithfully. Where is the Yesterday? We must go farther back. We shall surely locate a place somewhere. And yet is it worth while? The truth is, the domain of To-day is in one sense a very broad and ample one; it reaches back well behind Haydn; indeed, at some points it touches Palestrina.

But there are differences in music. We all know this. We feel it when we get hold of a new composer. We have found it out, some of us, with Brahms, and Richard Strauss puts it before us; indeed, he makes us feel sometimes that he has, or may have, that Something which many of us are looking for, and that with him may have come a line of demarcation, a To-day which does not touch on Wagner, at least, and is the day of another man.

It is in the use of harmonic material and in the melodic structure with which harmony is clothed; it is in the forms, to some extent, and it is in the aim and spirit of the music—that these differences lie. The number of fundamental chords is no larger now than in the Bach or in the immediate pre-Bach days. All depends on what is done with them. Surely it makes a difference to the hearer whether a long piece remains calmly in the tonic which awoke the anger of the purists when Wagner's first operas came on the field, and which in the progression, submediant, or flat submediant, dominant, plays such a role in the Tristan music.

But we possess other things. In the matter of resolutions of altered chords, the bounds have been enlarged; in the matter of enhar-

monic notation, we have our own things, things of to-day, as to go no farther, any one may see who will study Wagner carefully; we possess for our extended works plans of modulation which would startle the classicists. The spirit of the day which seems to run to change of key, and to chromatic changes for some time, then soars to the dominant, remains as calmly there, with perhaps a touch or two of a minor key, and then returns calmly and with dignity to the tonic again—as does many a powerful Händel chorus; or, whether, as in the short dimensions of a Chopin prelude, we have at least twenty-five changes of key in thirty-four measures. The principal chords were common to both men; but the plain Händelian harmonies would never have sufficed to tell Chopin's story. He required many dominants; his secondary sevenths had to be altered to suit his ear. And to the ears of some of us of this day only the Chopin harmonies are satisfactory.

Solomon says: There is nothing new under the sun. One is sometimes inclined to think this is true in harmony, especially if one goes back to Bach, in whom the rich, harmonic means of the modern lie hidden in passing tones, appoggiaturas, and the like. It is also true that in him things are forgotten which shall some day be resurrected and given the adjective—New. No modern work that we have seen is constructed from the sequential use of a harmonic figure such as that which lies hidden, darkly hidden, in the figuration of the first E minor prelude of the Well Tempered Clavichord. To return to Solomon's proposition,—violence of modulation has been called a mark of the modern writers. But behold Mozart's G minor symphony. What modulates more and bears you along more forcibly than parts of its last movement?

There is one thing to be said, amongst other things. That which we find as the accidental in Bach—we have already hinted at this—we find as the intentional and well developed in the men of our day. A sharp cutting appoggiatura which, in passing by, the older man used without a second thought, the man of to-day will use with consequence and many repetitions as the material of a whole piece. In its logical and extended use, this may be said to be new; the prototype, however, existed in Bach's day.

With Bach we possess the chromatic rising or falling bass; the modulation up by hitches—

the keys, G, A, B, C-sharp, of the first movement of Beethoven's second symphony—has been common property for years and years. We possess with Bach to some degree, to a greater degree with Haydn, Mozart, and Beethoven, the enrichment of the piece by the interpolation of changes to nearly all the keys of the scale; and with the pre-Bachites, with old Palestrina, indeed, do we share the use of triads on neighboring scale steps, that thing within the key without desertion of the tonality, and to a straining of the key by augmented intervals. Greater daring is generally shown in the opera than in chamber music; the consecutive major triads with their perfect fifths in Puccini's *La Bohème*, may however be offset by the ugly parallels in Sinding's piano quintet. But be all this as it may, the

backbone of our harmonic system will remain ever the principal chords, as in the harmony of Yesterday, and the time may not be far away when some bold and original mind will come forth with a phase of musical art which shall reinstate satisfactorily the plain harmonies combined with new things in melody.

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DEATH OF BOHEMIA'S GREAT COMPOSER.

The sudden death by apoplexy of Dr. Antonin Dvořák, Bohemia's most eminent creative musician, is universally regretted. In a brief sketch of Dvořák's life, an exchange remarks that "like most composers, he was of humble origin." Antonin's father was a butcher and innkeeper at Mühlfahsen, near Prague. The boy's interest in music was aroused by the strolling bands which played at the village fairs, or at his father's inn, and his enthusiasm secured him his first musical instruction at the hands of the village schoolmaster. At the age of sixteen he was playing the violin in a Prague band for a wage of eight dollars a month. On the publication, in his thirty-ninth year, of his "Slavic Dances" and "Moravian Sounds," he found himself suddenly famous. The praise that greeted him, we are told, came alike from the radical and the conservative schools of music, and his fame rapidly spread beyond Austria and Germany. In 1883 the performance of his "Stabat Mater" in London attracted a great deal of attention, and in 1892 he came to New York as director of the National Conservatory. A remarkable product of his three years in America was his fifth symphony, which he called "From the New World." In this he sought to embody the spirit of American national music, which he believed he had discovered in the strange unwritten plantation melodies and "spirituals" of the Southern negro. In Dvořák's composition an inexhaustible wealth of melodic invention and a rich variety of coloring are the qualities which most attract us, together with a certain unexpectedness, from which none of his works is wholly free.

"While to some extent anticipated by Smetana, it was he who did for Bohemian music what Liszt did for the Hungarian, Chopin for the Polish, Grieg for the Norwegian national art. This does not mean that these masters simply copied the national tunes and embodied them in their works. Dvořák seldom borrowed a folk tune; he simply used the songs of the peasants as models, after which he fashioned his own melodies. As a melodist, he was almost as spontaneous and fertile as his great idol, Schubert; and he also shared Schubert's gift of originating stirring new modulations in harmony; while as an orchestral colorist he was far more delicate, refined, and varied than Richard Strauss. While never a cacophonist, he had a way of working up an orchestral scherzo or presto to a frenzied climax which is as exotic as it is exciting. He did not hesitate to embody two of the most exotic Slavic movements, the elegiac 'Dumka' and the wild 'Furiant' in his symphonies and chamber music. The influence of Brahms was nevertheless felt for a long time in his adherence to the symphonic form; but after his return to Europe he abandoned the symphony and wrote a series of striking symphonic poems, thus revealing his

allegiance to Liszt, who had also been one of his benefactors, and whose music he greatly admired.

"Wagner, too, had once been his idol, when he wrote his first opera, 'Kral a uhilr'; but afterward he rewrote this opera twice in his own style. In his later years he was particularly enamored of 'Parsifal.' His operas are the least successful of his works. While there is much beautiful music in them, it lacks dramatic verve, and the poor librettos were a disadvantage he could not overcome. Among his songs there are some of great beauty. But his chief importance lies in the realm of orchestral and chamber music. Besides his five symphonies, several of his overtures—'Hussitzka,' 'Mein Heim,' 'Karneval,' 'Othello'—have become famous. His symphonic poems are still music of the future."

SMOKING is no doubt a nasty habit, injurious to most people, but it remained for a German, Dr. Stanger, to discover the harm it has done to music. Why, he asks, are there no more new folk songs? Because, he answers, the peasants and mechanics no longer sing, but smoke instead.

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LUDWIG van BEETHOVEN.

Notes marked with an arrow (↗) must be struck from the wrist.

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Adagio cantabile. ♩ - 100.

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The image displays four systems of musical notation, likely for a piano piece, arranged vertically. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings.

- System 1:** The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note G4. The bass staff starts with a half note F3, followed by a quarter note G3, and then a half note F3. There are numerous fingerings and articulations throughout.
- System 2:** The treble staff continues with a half note G4, followed by a quarter note A4, and then a half note G4. The bass staff starts with a half note F3, followed by a quarter note G3, and then a half note F3. There are numerous fingerings and articulations throughout.
- System 3:** The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note G4. The bass staff starts with a half note F3, followed by a quarter note G3, and then a half note F3. There are numerous fingerings and articulations throughout.
- System 4:** The treble staff continues with a half note G4, followed by a quarter note A4, and then a half note G4. The bass staff starts with a half note F3, followed by a quarter note G3, and then a half note F3. There are numerous fingerings and articulations throughout.

4

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation is highly detailed, featuring numerous chords, arpeggios, and melodic lines with specific fingerings and articulations. Dynamics include 'cresc.' (crescendo) and 'f' (forte). The piece concludes with a double bar line and a final chord.

SCHERZO.

TEASING AND CARESSING.

Allegro. $\text{♩} = 80$.

p

cresc.

p

p

p

Con fuoco.

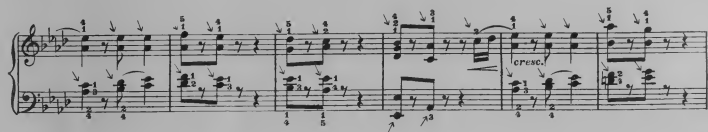
f

p



TRIO. *leggiero.*





8
PRINCE PU LUN
TRIUMPHAL MARCH.

CHARLES KUNKEL.

Martial ♩ - 120.

(Primo.)

SECONDO.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble clef and a bass clef. The tempo is marked 'Martial ♩ - 120.' and the key signature has one flat. The score includes fingerings (e.g., 5 2 3 1, 4 3 2 1) and articulation marks (e.g., accents, slurs). The 'Primo' part is marked with 'f' and the 'Secundo' part with 'ff'. The score ends with a double bar line and a repeat sign.

PRINCE PU LUN

TRIUMPHAL MARCH.

PRIMO.

CHARLES KUNKEL.

Martial. ♩ - 120.

The musical score is written for piano and primo. It consists of five systems of music. The piano part is marked *f* and the primo part is marked *ff*. The score includes various musical notations such as notes, rests, and ornaments. The tempo is marked 'Martial. ♩ - 120.' and the key signature has two flats (B-flat major). The score is arranged in five systems, each with a piano part on the left and a primo part on the right. The piano part features a steady bass line with occasional melodic fragments, while the primo part is more melodic and includes various ornaments and trills. The score ends with a double bar line and repeat signs.

SECONDO.



11
PRIMO.

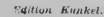
The musical score for the 'PRIMO' section, measures 11 through 20, is presented in six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', 'f', and 'cresc.'. There are also fingerings and articulation marks throughout the piece.

Measure 11: *p*. Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 12: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 13: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 14: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 15: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 16: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 17: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 18: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 19: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3. Measure 20: Treble staff has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass staff has a half note F3, quarter note G3, quarter note A3, and quarter note B3.



FANFARE

(Primo.)



1 3
PRIMO.

FANFARE.

SECONDO.

Musical score for 'SECONDO.' in bass clef, 2/4 time, key of B-flat major. The score consists of five systems of two staves each. The upper staff features a complex melodic line with many beamed sixteenth notes and rests, often marked with fingerings (e.g., 5, 4, 3, 2, 1). The lower staff provides a harmonic accompaniment with eighth and sixteenth notes, including some triplet markings. Dynamics include *p* (piano) at the beginning, *f* (forte) in the third system, and *f cresc.* (forte crescendo) in the fifth system. The piece concludes with a double bar line.

PRIMO.

SECONDO.

This musical score is for the 'SECONDO' part of a piece. It is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' (Alleg.) and the time signature is 3/4. The score consists of five systems of music.

The notation includes various dynamics: *ff* (fortissimo), *mf* (mezzo-forte), and *f cresc.* (forte, crescendo). There are also markings for *ff* and *mf* in some measures. The score features many triplets, indicated by a '3' over a bracket. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and triplets.

The score is marked with 'Alleg.' at the beginning and 'Alleg.' at the end. There are also markings for 'ff' and 'mf' in some measures. The score is marked with 'ff' and 'mf' in some measures. The score is marked with 'ff' and 'mf' in some measures.

Musical score for Primo, page 11. The score is in G major (one sharp) and 4/4 time. It consists of six systems of piano and right-hand parts. The piano part is marked with *ff* (fortissimo) and *mf* (mezzo-forte). The right-hand part features various fingerings and articulations. A section labeled "or thus." is shown as an alternative for the right-hand part in the third system. The score includes dynamic markings like *cresc.* (crescendo) and *ff* (fortissimo). The bottom left corner reads "Edition Kunkel." and the bottom center reads "1945-10".

MIDNIGHT REVELERS.

CAPRICE.

Notes marked with an arrow (↗) must be struck from the wrist.

Allegretto. ♩ = 108.

SECONDO.

LE ROY HARTT.

Primo.

Primo.

1943 - 12

MIDNIGHT REVELERS.

CAPRICE.

Notes marked with an arrow (↗) must be struck from the wrist.

LE ROY HARTT.

Allegretto. ♩ - 108.

PRIMO.

The musical score is written for a single melodic line on a piano. It consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The score includes numerous fingerings (1-5), slurs, and accents. Arrows (↗) are placed above certain notes, indicating they should be struck from the wrist. The piece concludes with a double bar line and repeat signs.

SECONDO.

This musical score is for a piano piece, likely a second movement or section, as indicated by the title "SECONDO." The score is written for two staves, treble and bass clef, and is in 4/4 time. The key signature is one flat (B-flat). The piece begins with a forte (f) dynamic and features a complex, rhythmic melody in the right hand, often marked with accents and slurs. The left hand provides a steady, rhythmic accompaniment, typically consisting of eighth or sixteenth notes. The score is divided into five systems, each containing two staves. The first four systems end with repeat signs, and the fifth system concludes with a double bar line and a final chord. The notation includes various musical symbols such as notes, rests, slurs, accents, and dynamic markings (f, mf, ff). The overall style is characteristic of early 20th-century piano music.

1943 - 12

SECONDO.

The musical score is written for two staves, likely representing a piano and a cello or double bass. The key signature is B-flat major (two flats). The score is divided into five systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and a repeat sign.

System 1: The first staff begins with a *p* (piano) dynamic marking. The melody in the upper staff features eighth-note patterns with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The lower staff provides a harmonic accompaniment with eighth-note chords and fingerings 1, 2, 3, 4, 1, 2, 3, 4.

System 2: The melody continues with eighth-note patterns and fingerings 1, 2, 3, 4, 1, 2, 3, 4. The lower staff maintains the harmonic accompaniment with eighth-note chords and fingerings 1, 2, 3, 4, 1, 2, 3, 4.

System 3: The melody introduces sixteenth-note patterns with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The lower staff continues with eighth-note chords and fingerings 1, 2, 3, 4, 1, 2, 3, 4.

System 4: The melody continues with sixteenth-note patterns and fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The lower staff continues with eighth-note chords and fingerings 1, 2, 3, 4, 1, 2, 3, 4.

System 5: The melody concludes with sixteenth-note patterns and fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The lower staff concludes with eighth-note chords and fingerings 1, 2, 3, 4, 1, 2, 3, 4. The score ends with a double bar line and a repeat sign.

PRIMO.

The musical score is written for a single instrument (Primo) and consists of five systems. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f* and *ff*. Fingering numbers (1-5) are written above many notes. The key signature has two flats (B-flat and E-flat).

SECONDO.

The musical score is divided into five systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' and 'p'. The score is written for piano accompaniment.

Edition Kunkel.

PRIMO.

Cantabile. (Singing.)

dolce.

The musical score is for a piano accompaniment of a vocal line. It consists of five systems of two staves each (treble and bass). The key signature is one flat (B-flat). The tempo/mood is Cantabile. The first system is marked 'dolce.' and includes fingerings (1-5) and slurs. The second system continues the melody with similar markings. The third system includes a measure marked '8' with a dashed line above it. The fourth system includes a measure marked '8' with a dashed line above it. The fifth system includes a measure marked '8' with a dashed line above it and a 'cresc.' marking in the bass staff.

26
SECONDO.

ten.

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten-style annotations and a 'ten.' marking at the top.

The musical score is written for piano (PRIMO) and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingerings (1-5) and articulations (accents, slurs) are indicated throughout the piece. The notation includes dynamic markings like *pp* and *ff*, and phrasing slurs. The score is a continuous piece of music without a repeat sign at the end.

SECONDO.

A piano score for a piece titled 'SECONDO.' The score is written for two staves (treble and bass clef) and consists of five systems of music. The key signature is one flat (B-flat). The tempo is marked 'And.' (Andante). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (f) marking. The second system includes a mezzo-forte (mf) marking. The third system includes a forte (f) marking. The fourth system includes a forte (f) marking. The fifth system includes a fortissimo (ff) marking. The score is published by Edition Kunkel.

MY REGIMENT.

MARCH.

Notes marked with arrow (→) must be struck from the wrist.

Otto Anschütz.

Tempo di Marcia ♩ - 132.

Giacoso.



(Key of G major.)

For the proper execution of passages and chords in mixed positions also repeated notes marked (A) see Kunkel's Royal Piano Method pages 33 and 72



N.B. Heed the change of the fingering.

Copyright - Kunkel Bros. 1907.

Entered Stationers Hall.

TRIO.

cantabile.

f

(Key of C major.)

Ped.

✱

Ped.

f

Ped.

✱

N. B.

1. 2.

Glorioso.

mf

Ped.

✱

Ped.

✱

ten.

ten.

ten.

Ped.

✱

Ped.

✱

Ped.

✱

ten.

ten.

cras.

f

N. B.

1. 2.

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

N.B.

N.B.

N.B.

1200 - 3

Ped. *

Ped. *

LA CASCADE.

Notes marked with an arrow (↘) must be struck from the wrist.

LOUIS CONRATH.

Allegretto. ♩ - 72.

Leggero.

1st time
2d time

1922-7



molto cresc.

The musical score consists of five systems of staves. The first system begins with the instruction *molto cresc.* and includes a *Ped.* marking. The second system starts with a forte *f* dynamic. The third system includes *f molto cresc.* and another *Ped.* marking. The fourth system features a *molto cresc.* instruction and a fortissimo *ff* dynamic. The fifth system concludes with a *R. H.* marking. The notation is dense, with many triplets and sixteenth-note patterns, and includes various articulation marks like slurs and accents.

Delicatissimo.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The tempo/mood marking is *Delicatissimo.* at the beginning and *crescendo sempre.* above the fifth system. The music is characterized by rapid, flowing passages with many slurs and fingerings. There are also some dynamic markings like *pp* and *ppia* (pianissimo and piano increasing). The notation includes various ornaments and trills.

The musical score consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation is highly rhythmic, featuring numerous triplets and sixteenth-note passages. Dynamic markings include *molto cres.* and *cresc.*. There are also various performance instructions such as *ff*, *ffz*, and *ffz* with accents. The score is marked with asterisks (*) and contains many slurs and phrasing marks.

The image displays a page of musical notation, likely for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as triplets (indicated by a '3' in a circle), slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The music is written in a style that suggests a late 19th or early 20th-century composition. The page is numbered '38' at the top center.

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a melody in the right hand with triplets and a bass line. The word *crescendo* is written above the staff, followed by *molto.*
- System 2:** Continues the melodic and harmonic development with triplets and slurs.
- System 3:** Includes a *ff* (fortissimo) dynamic marking and continues the triplet patterns.
- System 4:** Features a *martellato* (hammered) marking and includes a *sf* (sforzando) dynamic marking. The notation shows more complex rhythmic patterns with triplets and slurs.
- System 5:** The final system on the page, concluding with a series of chords and a final cadence.

Throughout the piece, there are numerous triplets indicated by a '3' over the notes, and various slurs and accents are used to guide the performer. The page is numbered 39 at the top center.

SATELLITE

POLKA-CAPRICE.

Composée par J. C. Alden Jr.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato M.M. ♩ = 92

Prelude.

mf cantabile.

rit. a tempo.

rit. a tempo.

rit. a tempo.

ad lib. rit. f a tempo. sf f p

*Ped. * Ped. * Ped. * Ped. * P * P * P * P * P * Ped. * P * Ped. * Ped. * Ped.*

** Ped. * Ped * P * P * P * Ped. * Ped. * Ped. * P * P * P * P * P * Ped.*

** Ped. * P * Ped * Ped. * Ped. * Ped. * P * P * P * P * Ped. * P * P * Ped * Ped. * Ped.*

** Ped. * Ped * Ped. * Ped. * P * Ped. * P * P * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.*

*Ped. * Ped. **

The P's signify Ped.

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490-9

sf *ff* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

490-9

Edition Kunkel.

[illegible]

8

do

Giacoso. Pra.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The musical score for 'Cinco' by Carlos Marín is presented in a two-staff format. The top staff is for the piano (p) and the bottom staff is for the guitar (g). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *sf*. There are also performance instructions like 'Ped.' (pedal) and 'Ped. *' (pedal with asterisk). The score is divided into measures by vertical bar lines, and some measures contain multiple notes or chords. The overall style is contemporary and rhythmic.

a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

L'Espresso

Maurice Strakosky

3/4

f *cres* *cen* *f* *H*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *48 = 9* *Ped.* *Ped.* *Ped.* *Ped.*

Editions Kailash

This page of musical notation is for a piano piece, likely from the 'L' series by Kunkel. It features a complex rhythmic structure with many sixteenth and thirty-second notes. The notation is arranged in four systems, each with a treble and bass staff. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Pedal markings ('Ped.') are used throughout to indicate sustained bass notes. The piece concludes with a *rit.* (ritardando) and a *cres.* (crescendo) leading to a final *ff* chord. The edition is by Kunkel, and the page number is 480-9.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is D major (two sharps). The time signature is 4/4. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. Pedal markings are indicated by 'Ped.' and asterisks (*). Some measures contain fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Péd.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

or thus.

*Ped. **

Ped. * 1 2 3 4
Kunkel. *Ped.* * 1 2 3 4

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features complex chordal textures with many beamed sixteenth and thirty-second notes. Pedal markings are present: a 'Ped.' marking in the bass staff of the first measure, and 'Ped.' markings in the bass staff of the third, fourth, and fifth measures.

Second system of the musical score. It continues the complex chordal texture. Pedal markings are present: 'Ped.' in the bass staff of the second, third, and fourth measures, and 'Ped.' in the bass staff of the fifth measure. The word '-leggiero.' is written above the treble staff in the fourth measure.

Third system of the musical score. It continues the complex chordal texture. Pedal markings are present: 'Ped.' in the bass staff of the first, second, and third measures, and 'Ped.' in the bass staff of the fourth measure.

Fourth system of the musical score. It continues the complex chordal texture. Pedal markings are present: 'Ped.' in the bass staff of the first, second, third, fourth, and fifth measures.

Fifth system of the musical score. It continues the complex chordal texture. Pedal markings are present: 'Ped.' in the bass staff of the first, second, third, and fourth measures. The system ends with a double bar line and a repeat sign.

8

Ped. * Ped. * Ped. * Ped. * Ped.

8

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8

f *strepitoso.*

ff *rapido.*

ff *rapido.* 8

Ped. *

Con Brio.

First system of musical notation for piano, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings. The treble staff begins with a *ff* dynamic. Pedal markings are indicated below the bass staff: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation for piano, continuing the complex rhythmic patterns with dynamic markings. The treble staff begins with a *ff* dynamic. Pedal markings are indicated below the bass staff: * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of musical notation for piano, featuring a rapid passage marked *sf rapido, 11* and *ff*. Pedal markings are indicated below the bass staff: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Fourth system of musical notation for piano, featuring a rapid passage marked *sf rapido, 12* and *ff*. Pedal markings are indicated below the bass staff: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Bohemian Girl.

Notes marked with an arrow(↗) must be struck from the wrist.

JEAN PAUL.

Overture. Allegro. (Lively.) M.M. ♩ = 144.

cadenza.

Allegretto. (Gay.) M.M. ♩ = 132. Happy and light of heart. Act II.

Come with the Gipsy Bride, Act II.

The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The first system begins with a piano (*p*) dynamic. The second system includes a fortissimo (*fff*) marking. The third system contains several measures marked 'Red.' and asterisks (*). The fourth system also includes 'Red.' and asterisk markings. The fifth system concludes with a 'Red.' marking and an asterisk. The notation includes many slurs, ties, and accents, suggesting a complex and expressive piece.

The page contains five systems of musical notation, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks like slurs and accents are present throughout. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also asterisks (*) and specific performance instructions like *Red.* (Reduction) and *mf* (mezzo-forte) written below the staves. The piece concludes with a double bar line and a key signature change to one sharp (F#).

*Moderato.*M. M. $\text{♩} = 120$. In the Gipsy life you read. Act I

The musical score is written for piano and consists of five systems. The right hand (treble clef) plays a melodic line with various ornaments and slurs. The left hand (bass clef) provides a complex accompaniment with many chords and sixteenth-note patterns. Dynamic markings include *f* (forte) and *cres.* (crescendo). The score is marked with numerous asterisks and musical symbols indicating specific performance techniques or editions.

duke.

Three systems of musical notation for piano and violin. The first system is marked 'duke.' and 'p'. The second system continues the melody. The third system features a rapid ascending scale in the violin part. Pedal markings 'Ped.' and asterisks are present throughout.

Andante cantabile. M.M. ♩ = 108. Then you'll remember me. Act III.

Two systems of musical notation for piano and violin. The first system is marked 'p'. The second system continues the melody. Pedal markings 'Ped.' and asterisks are present throughout.

N.B.
The "P's" Signify Ped.

First system of musical notation. The piano part (left) features a series of chords and single notes, with some triplets indicated by a '3' over the notes. The organ part (right) has a more complex melody with many beamed sixteenth notes and triplets. A 'rit.' (ritardando) marking is present in the organ part. There are also some 'f' (forte) markings.

Allegro. (Lively.) M.M. $\text{♩} = 112$. Gallop. Act I.

Second system of musical notation. The piano part continues with a steady rhythm of eighth notes. The organ part has a more active melody. A 'Pedale ad lib.' instruction is written below the piano part. There are 'f' (forte) markings in both parts.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 2/4. The music features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte) and *ff* (fortissimo). Performance instructions include *sempre f e cres:* (always forte and crescendo). The piece concludes with a double bar line and a final chord marked with a fermata.

DANCING IN THE FAIRYLAND.

JOSEPH HAYDN.

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Allegretto (Lively.) ♩. 100. *Scherzando* (in a joyful, sportive manner.)

♩ (Key of C major)

N.B. N.B. N.B.

Molto legato (always sustained, very smoothly.)

(Key of G major)

N.B.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

N.B. N.B.

Edition Kunkel.

1733-3

N.B. Heed the change of fingering.

Entered Stationers Hall.

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Ben misurato

(the time well measured)

(Key of F major)

To shorten the piece go from Bb to F page 5

Scherzando



Molto legato

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/style marking is "Molto legato".

- System 1:** The right hand begins with a series of eighth-note slurs, including fingerings like 2, 4, 3, 5, 4, 3, 2. The left hand plays a steady eighth-note accompaniment. "N.B." is written below the first measure of the left hand.
- System 2:** Continues the eighth-note patterns in both hands. "N.B." appears below the left hand.
- System 3:** Similar eighth-note flow. "N.B." is written below the left hand.
- System 4:** The right hand has a melodic line with slurs and fingerings. The left hand continues the accompaniment. "N.B." is written below the left hand. A "p" (piano) dynamic marking is present.
- System 5:** The right hand has more complex slurs and fingerings. The left hand continues. "N.B." is written below the left hand.
- System 6:** The piece concludes with a fermata over the final note of the right hand. A "f" (forte) dynamic marking is written below the final measure of the left hand.

STAY, STAY AT HOME.

Words by H. W. LONGFELLOW.

Music by CHARLES KUNKEL.

Moderato. ♩ = 92.

The piano introduction is in 3/4 time, marked Moderato with a tempo of 92 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note F3, followed by a quarter note G3, and then a half note A3. The piece concludes with a final chord of G4, B4, and D5 in the right hand, and F3, G3, and A3 in the left hand.

(with pathos.)

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note F3, followed by a quarter note G3, and then a half note A3. The lyrics are: "Stay, stay at home, my heart, and rest;"

The second line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note F3, followed by a quarter note G3, and then a half note A3. The lyrics are: "Home - keep-ing hearts are hap - pi - est;"

For those that wan - der they know not where

(with emotion.)

Are full of trouble and most full of care:

(with consolation.)

To stay at home, to stay at home,

Musical score for the song "To stay at home, to stay at home". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are "To stay at home, to stay at home". The piano accompaniment features a steady bass line and chords that support the melody.

rit.
 to stay at home is best, is best.
ad lib.
rit.

(with deep emotion.)

Wea - ry and homesick,

(a little hurried.) (still faster.)

home - sick and dis - tressed, They wan - der East, they wan - der West, and are

(with animation.)

baf - fled and beat - en and blown..... a - - bout By the

(still faster.)

wind..... of the wil - der - ness, by the wind..... of the wil - der - ness, of

(resume Tempo I.) *(gradually faster.)*

doubt of.... doubt; To stay at home is best. By the wind..... of the

f

(still faster.) *(resume Tempo I.)* *(with repose.)*

wil-der-ness, by the wind of the wil-der-ness, of doubt of, doubt; To stay at

f

home is best.

f

(with pathos.)

Then stay at.... home, my heart, and rest:

p

Bir - die is saf - est in its nest; O'er

all that flut - ter their wings and fly A hawk is

hovering high, in the grey sky: To stay at home, (with consolation.)

to stay at home, to stay at home, is best, is best. (with repose.) rit. ad lib. rit.

LOVE, IN THE SOUTHLAND

Words by H. S. CANFIELD.

Music by FRANCES PORTER CANFIELD.

Con espressione.

Piano introduction in 3/4 time, key of D major. The music features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Con espressione'.

Andante un poco sostenuto.

Vocal and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Andante un poco sostenuto'.

Love in the South-land Where thou art gone

Vocal and piano accompaniment for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Andante un poco sostenuto'.

Think-est thou ev-er Of me a-lone!

1921 5

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Mag - no - lias round thee Shed a per - fume

White are their pe - - tals Wax - en their bloom

Would I were there Oh Hearts De - light!

cresc.

Would I were there Oh! Heart's De -

rit. molto.

light Would I were there My Heart's De -

light!
al tempo.

Love in the North-land So far from thee

Scent of Mag-nolias Steals up to me.

Soul of the flow-er En-ters thy soul

And thy soul sends it Un-to my soul

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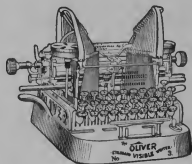
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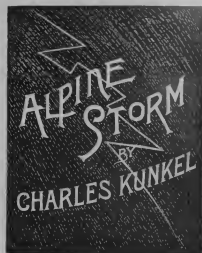
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